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NOTES

MR. WILLIAM PLATT PEPPER, for many years Director of the Museum, died at his home in Philadelphia, on April 27, 1907, after a protracted illness. By the death of Mr. Pepper, this Institution has lost one of its most helpful and generous supporters. Having been identified with the work of the Museum since its inception, and given largely of his time and strength to bring it to its present high rank among the great art institutions of this country, he continued to evince a most lively interest in its welfare until the last. For more than thirty years, during which period he occupied various positions of responsibility and trust in the administration of the Museum and the School, he commanded the affection and respect of his associates and subordinates.



At a meeting of the Executive Committee of the Board of Trustees, held May 9th, 1907, the following minute was adopted:

With great regret and deep sorrow, the Trustees of the Pennsylvania Museum and School of Industrial Art learn of the death of their fellow member, William Platt Pepper.

Mr. Pepper was a pioneer in the work of this Institution, having been one of its original incorporators. He was a member of the first Board of Trustees, elected on November 26, 1875, and a member of the committee appointed to prepare its By-laws. On March 10, 1876, he was elected one of its first Vice-Presidents, and was chosen to be President of the Corporation in 1882, holding this office until 1897, when he voluntarily withdrew from presidential activities and became the head of the work of the Museum.

In all these long and varied relations to the Pennsylvania Museum and School of Industrial Art, Mr. Pepper stood for the highest ideals and greatest progress. His associates in these varied lines of work bear sincerest testimony to the faithfulness with which he constantly performed his duties, and to his ceaseless, untiring endeavor to advance the interests of an Institution for whose success he felt, in so large a measure, a personal responsibility.

And now in meeting assembled, we desire to make permanent a record of the great love and high esteem in which we hold the name of our late fellow member, and to express our regard for the memory of one who stood for so many years as a leader in the great work in which we all have been so deeply interested.

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COVER DESIGN—The new cover design for this number of the BULLETIN was executed by a pupil of the School connected with the Museum.

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MUSEUM LIBRARY—The members of the Pennsylvania Museum and School of Industrial Art are cordially invited to make use of the Museum Library during the hours when it is open, from 9.30 to 4.00 on week days.

NEW CASES—Several additional cases of the most approved patterns have been installed in the East Gallery since the publication of the April number of the BULLETIN. Gradually the collections are being placed in more suitable settings, greatly to their improvement.

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CHANGES—During the summer many changes in the arrangement of the Museum exhibits will be made, looking to the betterment of the classification of the collections and their installation.

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LABELING—An innovation in labeling the larger unenclosed objects in the Museum, such as statuary, furniture, etc., has recently been introduced by framing the labels behind glass, thus obviating the necessity of frequently renewing them. The gold-lettered cards in their neat black frames present a greatly improved appearance.

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MUSEUM RECEPTION—Under the auspices of the Museum Committee and the Associate Committee of Women, a reception was held at the Museum on the afternoon of May 13, 1907, on which occasion about three hundred guests were present. Tea was served in the Rotunda, and the visitors inspected the recent improvements in the various departments. Many of those present had not visited the Museum for several years, and they expressed themselves as being greatly impressed with the extent of the Museum collections and the improvements which have been effected in their classification and installation.

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ATTENDANCE—On Sunday, May 5, 1907, 12,139 people visited the Museum, which was the largest attendance during the year. The total number of admissions for April was 29,513, and for May, 47,898.

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ART PRIMERS—Two more Art Primers of the Ceramic Series, Nos. 3 and 11, have recently issued from the press. Four numbers of the series have now been published: No. 3, *Lead Glazed Pottery* (Part First), treating of the Sgraffito and Slip Decorated wares of Europe and America; No. 5, *Tin Enamelled Pottery*, treating of Maiolica, Delft and Stanniferous Faience of Europe; No. 6, *Salt Glazed Stoneware* of Europe and the United States; No. 11, *Artificial Soft Paste Porcelain*, treating of the fritted porcelain of Europe. These booklets, each complete in itself, will be sent to any member of the Corporation, on application, free of charge. The complete series will consist of twelve parts, covering the entire field of ceramics. Revised and enlarged editions of Nos. 5 and 6 have already appeared from the press of Doubleday, Page & Company, New York, and a reprint of No. 11 will shortly appear, to be followed by others as rapidly as possible.

MEMBERSHIP—During the year ending June 10, 1907, sixty-one Annual Members and eleven Life Members were added to our membership, which has now reached two hundred and twenty-one, the largest in the history of the Institution. Every effort will be put forth during the coming year to interest a much larger number of public-spirited citizens in the educational work of the Museum and School.

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IMPROVEMENT OF EXHIBITS—The recent accession of several new cases has enabled the Curator to make many improvements in the installation of the collections, thus materially increasing the pleasure of the visitor and the convenience of the student. The weeding out and retirement of much unsuitable material has relieved the overcrowded condition of many of the cases and greatly enhanced the value of their contents. This improvement is particularly noticeable in the ceramic collections, which are now arranged in accordance with the new classification, recently adopted, whereby the porcelain is separated from the pottery, and grouped according to pastes and glazes,—a system which will greatly facilitate the study of the different branches of the art. In one case will be found all the examples of salt glazed stoneware; in another the tin enameled wares, including Maiolica, Delft and Stanniferous Faience, of all times and countries; in a third, the lead glazed earthenware. Hard paste porcelain is now grouped together, instead of being mixed with other wares from a single country. A case of artificial soft paste or fritted porcelain contains all of this variety of ware in the Museum, while the natural soft paste porcelain, or bone china, is exhibited in adjacent cases. Other collections are also being systematized in the same manner, as rapidly as the work can be done.

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VISITING CLASSES—The action of the Museum Committee in extending an invitation to the teachers and pupils of the Public Schools to visit the Museum has already met with a most gratifying response. Many classes, in charge of their instructors, have made their initial visit, and plans will be perfected during the coming year for the more systematic use of the collections by school children. Since the beginning of the year a larger number of pupils from several of the art schools of the city have regularly attended the Museum than ever before. The steady growth and improvement of the exhibits attract a constantly increasing clientele, and there has been scarcely a week day during the past four or five months when groups of students could not be seen in various parts of the building engaged in drawing or painting from the objects on exhibition. Students are always welcome, and every reasonable facility will be furnished to assist them in their work.

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AN INSTRUCTIVE EXHIBIT—An entire case in the East Gallery has been devoted to the display of Lowestoft porcelain, genuine and false, for the benefit of ceramic students. Here have been arranged the eleven pieces of true Lowestoft soft paste, recently received from England, in juxtaposition

with characteristic examples of Chinese hard paste, which has for so many years masqueraded as Lowestoft ware. It is hoped that by means of this exhibit, which has already attracted much attention as being the only one of the kind in this country, the general public will rapidly become educated to a knowledge of the true nature of this much-discussed and little-known ware. The erroneous attribution to a celebrated English factory of a peculiar variety of Oriental porcelain, made in great abundance in China during the latter part of the eighteenth century for the European market, has become so wide-spread that almost every possessor of old china has claimed the ownership of pieces of real Lowestoft. It is time this delusion were dispelled. An opportunity is here presented for a comparison of the genuine with the false, and it is only necessary to view the contents of this case and to read the accompanying explanatory labels to obtain a clear idea of the vast difference between these two varieties of porcelain. While it is true that but few pieces of English Lowestoft have thus far been identified among the public and private collections in this country, it is reasonable to suppose that there are among them many examples which have not yet been recognized, owing to the lack of knowledge of the subject. The Curator of this Museum recently discovered two cups and saucers of undoubted authenticity, one in a private collection in New York, the other in a New England museum, where they were posing as early Worcester pieces. A single good example of real Lowestoft ware is, from the standpoint of a collector, worth many pieces of the abundant Chinese pseudo-Lowestoft.

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MEMORIAL RUG COLLECTION—The J. Lees Williams collection of classical and antique Oriental rugs, recently placed on exhibition in the Museum, represents years of careful study and research upon the part of their owners, Mr. and Mrs. C. F. Williams, of Norristown, and is designed to be a memorial to their son, J. Lees Williams, who died in 1900, at the age of 15 years.

Mr. and Mrs. Williams are devoted to the study of textile art as represented in the weavings of the Orient. They are now in Europe for the purpose of giving special examination to the examples of this art which are to be found in many of the museums of both England and the Continent, especially in the museums of Berlin and Vienna.

Upon his return from Europe Mr. Williams will prepare a catalogue of this collection, and in this catalogue will treat the whole question of textile art in the light of the latest research and from the standpoint of the highest authorities on the subject. While abroad Mr. Williams hopes, and expects, to meet and confer with such eminent authorities as Dr. W. Bode, Dr. A. von Scala, Prof. J. Lessing, and others.

While there are rugs belonging to the J. Lees Williams collection not included in this exhibition, it is, nevertheless, true that the student of antique and classical carpets of the East will find here displayed, with few minor exceptions, a representative type from each and every district which, in times past, wove rugs as works of art. It is, of course, true that the rugs of the classical period, from 1400 to 1700, represent the art at its best. This fact,

however, should not be permitted to interfere with the proper appreciation of the antique examples, from 1700 to 1850, for the rugs of this class belong to an art that is lost, an art which modern conditions of life will forever prevent being restored.

The great Museums of Europe, such, for instance, as the South Kensington, London, the Kaiser-Friedrich Museum, Berlin, and the Austrian Museum of Art and Industry, Vienna, number among their priceless treasures many of the famous carpets of the East. The museums in this country have also begun to give attention to this branch of the lost arts, and it is to be hoped that the endeavor to secure representative examples may not, even at this late day, be altogether fruitless, although the gathering of such a rare and varied collection as the one now on exhibition would probably be a hopeless task. The really rare examples, in the past years, have been so eagerly sought by private collectors and the museums of Europe that few and far between are the opportunities now offered to secure genuine and worthy pieces of this fascinating art of the Orient.

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SCHOOL NOTES—The thirtieth School-year closed June 6th, the Commencement exercises being held on the evening of that day in Horticultural Hall, the usual exhibition of pupils' work being opened at the School building at the same time. The Principal's report showed that the registration for the year was 1068, an increase of 50 over that of the preceding year, and contained a list of 1267 former students who are at present engaged in occupations for which the instruction furnished at the School is a direct preparation. Mayor Reyburn made an address and awarded the diplomas to the graduates.

The Alumni Association of the Textile Department held its sixth annual reunion on the 6th and 7th of June. An excellent program was presented, consisting of papers and addresses on a variety of practical subjects, and representing the experience of former students in the field of actual business. The annual banquet at the Hotel Majestic on the evening of the 7th was a most successful and enjoyable affair. Mayor Reyburn was one of the speakers, and made an admirable address, extolling in the most cordial manner the work of the School and expressing the deepest interest in its continued success. Other speakers were General Joseph W. Congdon, of New York, ex-President of the Silk Association of America; Hon. S. N. D. North, of Washington, Director of the United States Census, and Mr. Charles Porter, Jr., President of the Philadelphia Cloth Manufacturers' Association.

Of the thirteen graduates who go out from the Textile School this year ten have already obtained positions.

The students of the Department of Applied Art have, during the past year, produced some most excellent original designs of garden seats, vases, fountains, etc., which have been reproduced in cement, a material peculiarly well suited for out-door decoration.